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# MUS 100A.12 Performance Area - Piano

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## APPLIED PIANO SYLLABUS – ACADEMIC YEAR 2005-2006

### DR. CHRISTOPHER HAHN

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Office Hours: During your lesson or by appointment

### OBJECTIVES

The primary goal of this course is for a student to achieve music education through the piano, preparing you for a career in music performance and teaching. Weekly lessons will help you to achieve command, mastery and artistry on the instrument in all areas of musicianship. I strive to create the best possible learning atmosphere. I care about each and every one of you; in return, I expect you to give you best effort in my classes. Since each student's goals differ, I will work closely with each one of you to help you achieve your proposed goals. You should be able to indicate to me what you goals are and then to give them your best effort.

### LESSON ATTENDANCE

Students are expected to attend every lesson and class punctually and without fail. A normal semester consists of 14 applied lessons. Make-ups are scheduled when a student is ill or has a personal or family emergency and has notified me 24 hours in advance. If I should miss a lesson for an unforeseeable reason, that lesson will be made up. If you wish to contact me during the daytime, a message may be left on my studio phone, by email or on my studio door.

### REQUIRED MATERIALS

You are required to purchase copies of the music for everything you play and perform, and have access to the recordings of the pieces you work on. In addition, *you must bring a music staff notebook, "The Brown Scale Book" and a metronome to each lesson, and a cassette tape to studio class when you play.* We are not allowed to make or use photocopies.

### PIANO RECITALS AND STUDIO CLASSES

All students are expected to attend *all* piano recitals given by students, faculty and guest artists on campus. There are also special masterclasses and workshops by guest artists each semester, which you should make every effort to attend. I will be happy to speak to the instructor of any class that you need to miss for this reason.

All students are expected to attend and perform in *all* studio classes in the Recital Hall. This class lasts about an hour, and will be scheduled at the same time every week (day and time TBA). If you have a schedule conflict with my class, you may ask Professor Hesla and me for permission to attend his studio class each week (day and time TBA). Your regular attendance and participation is a vital part of your learning to play the piano, for yourself and others. Studio classes are open to visitors. Bring a cassette tape when you plan to play so that you may record yourself.

## TECHNIQUE CLASS

Students should attend Technique Class when scheduled. This will be an opportunity to work on technique, sight-reading, accompanying, and other items that we may not have time for in the lesson. Bring technique problem areas from your performance repertoire.

## GRADES

Grades are assigned by the studio teacher and will use a +/-system. The final grade is based on evidence of regular practice from week to week, progress during the semester, level of preparation for lessons, and the performance at the jury exam. Satisfactory progress will generally receive a B. In order to receive an A, the student must demonstrate initiative, creativity, exceptional work, a good attitude and significant progress on repertoire and musicianship. Incompletes are NOT given in piano. Be aware that 3 missed lessons will result in a final grade of an F.

The grading system will be as follows:

<b>Attendance</b>	<b>10%</b>
-present and on time for lessons, studio class, guest artists, technique class	
<b>Progress</b>	<b>50%</b>
-lessons, studio class performances, juries	
<b>Class participation</b>	<b>10%</b>
-studio class, repertoire reports, reading and listening, recital discussions	
<b>Jury exam</b>	<b>30%</b>

## JURIES

Brief jury exams occur at the end of the semester. This is an opportunity to display to the other keyboard faculty the skills you have acquired during the semester. Music majors are typically expected to play two to three pieces. The jury committee is also presented with a record of additional work completed during the semester including technique, sight-reading, keyboard skills, and other work. Please refer to the attached sheet outlining specific Keyboard Jury Requirements depending on degree program.

## PRACTICE PIANOS

Practice facilities are located in the basement of the music building. You may sign out practice times in the main office up to one hour a day. Be sure you treat these areas with respect as we are relying on Morgenroth Music to continue supplying us with brand new instruments every four years. You may also use any of the grand pianos located in the classrooms (choir room, room 103, room 107, room 205) if the room is available.

## APPOINTMENTS

I am always available for appointments or special help for problems in your practice or in your studies. My teaching schedule is posted on the bulletin board outside my office. If you cannot catch me between lessons, call or leave a message and I will do my best to get in touch with you as soon as possible. **Please make sure I always have your current telephone number and email address.**

*Please refer to your student handbook for any policy not covered in this syllabus. The official rules of the school take precedent over this document. The professor reserves the right to alter this document at any time for the purpose of improving the class if he so deems necessary. Please call me or see me immediately if you have any questions or concerns. I am here to help you every step of the way, so please come for help when you need it.*

## **RESEARCH (Repertoire Reports)**

You will be expected to do research for the class (forms A, B and C), and should contain the following information:

### **Form A**

- short biography on the composer
- why and for whom the piece was written
- date of composition as well as notes on the piece
- general list of other works for piano by the composer
- any historical facts about the piece, premiere, etc.
- any non-musical or extra-musical aspect of the piece (program, titles, etc.)

### **Form B**

- the general form of the piece
- where the climax(es) of the piece occurs
- list of features that are focused on the piece and the necessary practice solutions to master them
- list and translate definitions of all foreign terms used in the piece, including title of movements, tempo markings, etc.

### **Form C**

- report commenting on recordings listened to
- report on specific difficulties encountered in each piece (technical, interpretive, etc.)

## **RESOURCES**

- the library (ask Sebastian Derry, the music librarian at the Mansfield Library, if you do not find materials for your research)
- books in library (look in the "786.3" section in the shelves)
- the internet
- New Grove Dictionary of Music and Musicians (in the reference section)
- liner notes from recordings

## Reperoire Reports – Form A

Student's name: \_\_\_\_\_ Date: \_\_\_\_\_

Composer's full name: \_\_\_\_\_

Dates: \_\_\_\_\_

Name of the piece: \_\_\_\_\_

Opus no.: \_\_\_\_\_

Key: \_\_\_\_\_

Date written: \_\_\_\_\_

Movements: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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Composer bio: \_\_\_\_\_

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Historical background of the piece: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Extra-musical features?:

Other important works by the composer:

Pianistic challenges involved in the piece:

## Form B

Student's name: \_\_\_\_\_ Date: \_\_\_\_\_

Composer: \_\_\_\_\_ Piece: \_\_\_\_\_

Form of the movements (tonal center, modulations, keys, etc. where applicable). Use measure numbers.

Climax(es) of the movements:

Translations of foreign words, including tempo and movement markings:

## **Form C**

Student's name: \_\_\_\_\_ Date: \_\_\_\_\_

Composer: \_\_\_\_\_ Piece: \_\_\_\_\_

### **Specific difficulties and possible solutions for each of the movements**

**Technical:**

**Interpretive:**

Information for recordings listened to (artist, year of recording, etc.):